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ROSIN The BOW

For Square and Folk Dancers

Rod La Farge, Editor — Helen La Farge, Illustrations

Vol. II — No. 12

The Gorals.

We have devoted the main portion of this issue to the Gorals, the Polish inhabitants of the Tatra Mountains. We much regret that due to the continuing paper shortage and scant cooperation from our sources of supply of this commodity, we have been forced to cut the wealth of material that we have gathered concerning these interesting people, their music, customs and dances. With good luck and a bit more consideration from the offset printer we may be able to stick in another page at the end of next month's (Western) issue. And maybe we'll even catch up a week or two!

For generous cooperation, use of material, and permission to reprint some of the material here presented our thanks go to Mr. Jan Gromada, the Polish Tatra Mountaineers Alliance, The Kosciuszko Foundation, Stephen P. Mizwa, Janina Krzyzanowska, Ksiaznica—Atlas Publishing Co. of Warsaw, and The Ethnographical Museum of Cracow. The margin designs on the following pages are for the trouser-embroidery (Parzenice) used in and around this section. The group photo is of a portion of the Passaic branch of the Tatra Mountaineers Alliance.

Little material is available in English concerning these people, but we can recommend "Tales of the Tatras" and "Marta the Doll" (the latter a children's book). The National Geographic had an article in the March, 1935, issue. Those interested should make a special effort to attend a rarely seen Mountaineer Wedding to be presented in Passaic this coming September. We'll give you the time and address when it is settled.

This cover by the way, is a hand-printed silk screen job. 11 colors, 17,000 odd impressions. Took Helen and I nearly a whole week.

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APRIL 9

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and an exhibition by the
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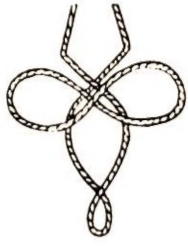
COUNTRY DANCERS

The Tatra Mountains

JANINA KRZYZANOWSKA



THEIR ALLURING BEAUTY

The Southern part of Poland, the Podhale ("unterbergen" or Piedmont) region, is dominated by the majestic Tatras, those towering mountains to which nature itself seems to have assigned the role of master over the land's destiny. The Tatras hold sway over the emerald, gold and brown chequered landscape at their foot, over the picturesque villages whose wooden cottages are embellished with artistic carvings. Their influence is felt by the mountain people whose love for the Tatras is deep and passionate and it is felt by the cattle and sheep peacefully grazing in the fragrant meadows. Their grim shadow falls upon the sunny valleys and clearings, upon the winding roads and paths, upon the purplish pine and beech forests, upon the precariously climbing dwarfpine and edelweiss. Their naked and glittering summits soar into the sky for over 3,000 feet above the roof of the forest finally disappearing among the clouds.

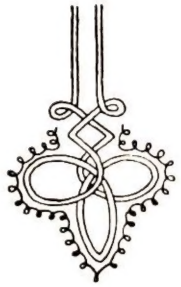
In their beauty the Tatras surpass even the magnificent Alps. As if aware of their magic charm, these grey and bluish granite skyscrapers, these jagged cliffs, these needle-like peaks projecting from the mass of lacy rock, view themselves with self admiration in the watery mirrors of the green mountain lakes.

Occasionally a foamy cataract rushes down with a mighty roar, while shimmering brooks on every side murmur about the splendour of the Tatras. The mountains transform many of the streams into rivers, which flow down among the mountain people carrying in their wake prosperity or destruction, depending on the caprice of the Tatras' weather.

Disaster descends frequently upon these people, but the life-giving power of the sun in Podhale brings a welcome forgetfulness. Its rays warmly caress the rocks, the earth, the flowers and the trees revealing the breath-taking beauty of nature. In the winter time or in the early spring when the Tatras are completely enveloped in the downy snow, the strong sun plays upon the frost transforming its immaculate whiteness into a sparkling field of diamonds. The trees, with fluffy snow on their branches, assume a fairy-like appearance. This wondrous beauty of nature seems to be unreal, fantastic. But it is this haunting loveliness, blended with the stern reality of the sheer precipice, which accounts for the enduring appeal of the Tatras.

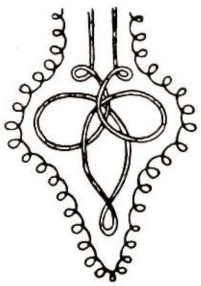
THEIR CAPRICIOUS CLIMATE

The gifts of the Tatra mountains to Podhale do not



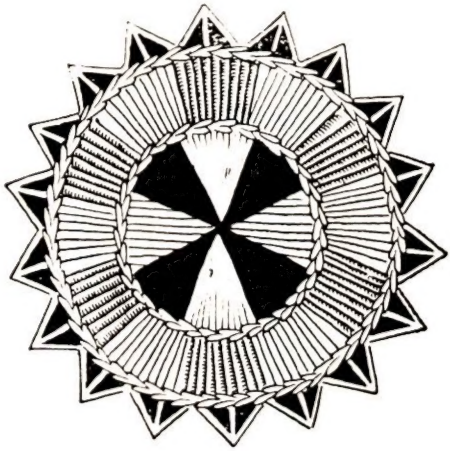
end with the beauty of the landscape and the crystalline purity of the air. One of the most curious natural phenomena existing in the Tatras is the extraordinary climate, which is capable of playing havoc with the seasons, transforming summer into winter or making winter out of summer. A Tatra summer in January or February is an unique experience, for the summer quality of the air is in marked contrast to the thick mantle of snow upon the ground and the trees. The frozen brooks and rivulets, the glistening icicles and the crackling frost betray the fact that this is still the Kingdom of Winter, momentarily invaded by the sun. The sun's rays beat with a fierce intensity against the snow. From time to time the mountains, following a murmuring conference, seem to ally themselves with the sun in sending down a warm tornado. But even this union of forces avails little since the appearance of the moon heralds the news that winter once again has come into its own. This contest between night and day continues throughout the long months from January till the end of April, when the attacking strength of the sun becomes irresistible.

But during the warm weather, winter tries to avenge the sun's designs upon it. Cold days in June recur frequently and at times July, which is the wettest month in the year, abounding in devastating floods, even brings snow. The high humidity often provokes storms. These begin with a single thunder clap which reverberates from one Tatra wall to another and which, before it has time to die away, is followed up by a series of resounding peals, endlessly reiterated among the peaks and valleys. The mist is constantly pierced by the zigzag lightning illuminating everything with a peculiarly pale and dazzling light. The accompanying rain pours in cascades, loosening boulders on its way and completely washing out the barren soil of Podhale.



The soil is barren. Tremendous labour is required in forcing it to yield a meagre grain crop and not infrequently the never slumbering Tatras send down a tornado to prevent even this pitiful harvest from being reaped. A Tatra tornado is indeed an awe-inspiring spectacle. Accompanied by a terrifying howling and deafening noise, it rushes through space, hurling aside everything in its path, uprooting age-old trees, tearing down roofs, dashing cottages to pieces. Bitter experience has taught the mountaineers to anticipate nothing good from the muttering of their mountains. They are fully aware of the elemental forces imprisoned in the stony impassivity of the High Tatras.

No people of any country are more influenced in their physical appearance and character by the land they inhabit, than are the mountaineers ("Górals") of Podhale. Their hearts seem to be beating in harmonious unison with the rhythm of primitive nature. Their rocky homeland has made them a hard race. Some of the rugged beauty of the mountains is reflected in them—in their slender and lithe bodies, in their handsome, thin faces, alert, intelligent, full of energy and vigor, in their high cheekbones, aquiline noses and shining eyes. The women of the Tatras are sometimes classic beauties.



Beaten from early childhood by the fierce rain, lashed by the mountain winds and nourished by the meagre produce of their soil, every handful of which is a result of a bitter struggle, they have become tempered by hardship, persevering in overcoming adversity. In their inflexibility, in their enterprising spirit, in their thriftiness they resemble the Scottish Highlanders, while their excellent shooting skill and extraordinary physical power reminds one of the heroic William Tell. Finally, one may detect something of the American Indian in their art, in their great fondness for wandering among wild nature, in their gift of interpreting nature's phenomena, in the role in daily life governed by superstition, in their passion for hunting, in their love of music, dancing and fire rituals.

They are not particularly fond of work. But when necessity compels them, they are capable of great effort and extreme sacrifices. Many of them crossed the Atlantic before the World War, undertaking the most menial labor in order to earn their living and eventually return to their homeland. But wherever they dwelt they were always lonely for their beloved Tatras. They were never happy without the sight of the Tatras or some mountains, rising in the distance. Away from their mountains, these mountaineers are the victims of an overpowering sadness and nostalgic longing. They are the only peasants in the world truly sensitive to the beauty of nature, capable of reacting in their own peculiar way to the various moods of the mountains.

Impulsive, quick to quarrel and to come to blows, nevertheless they possess a highly developed sense of humor and almost courtly manners. Very polite, but never humble towards visitors from the cities, they can, their pipe in their mouth, conduct a conversation with the lightness of a man of the world and with the facility of a diplomat.

Pride of family is a strong characteristic of the Polish mountaineer. The family tree is a topic of great importance, for descent from an ancient family insures social prestige. No matter how shabby his dress may be, a member of the pioneer clan is proud of his ancestry, accepting no man as master, and glorying in the freedom that has been his since time immemorial.

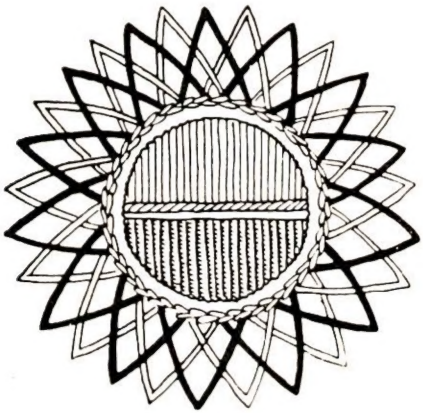
As everywhere among the Polish peasantry, many picturesque ceremonies are to be found in the Podhale region, accompanying all important events of life. To these belong of course the procedure of wooing and the wedding itself.

The wooer, accompanied by his attendants and with the obligatory flask of brandy, arrives at the cottage of his lady-love to ask her parents for their daughter's hand in marriage. The girl—so peasant decency and modesty requires—seems to be the last person to know anything of the real business of the long expected callers. She is seemingly busy around the house or yard. When the parents after due ceremony consent to give the daughter in marriage to the suitor, it is with the greatest difficulty that the girl is to be found—so deeply is she engaged in her work. Eventually she hears the calls of her parents and comes running into the room, ablush and attired in her Sunday's best. The apparently surprised maiden has been waiting all the time behind the barn or cow-shed, but age-old tradition demands that at this important moment she appear unconcerned about it all.

The wedding itself is a very picturesque affair. The mounted best men are followed by a cortege of beautifully decorated carts carrying the wedding guests. The manes and tails of the horses are intertwined with flowers and multicolored ribbons and streamers. The greatest attention is commanded by the cart in which the bride rides wearing on her head a tall wreath-like decoration of flowers, beads and streamers. On her white lace blouse glitters a beautifully embroidered bodice tightly laced at the waist and contrasting with the abundance of at least six skirts. Her neck is adorned with many strands of corals, usually preserved in the family from generation to generation. She cries all the way to the church and the bridesmaids riding in the carts behind her contribute further to the tearful atmosphere by singing melancholy songs about the end of girlhood.

After the church ceremony the wedding party returns to the house of the bride's parents for the feast. The tables groan under copiously laden dishes and plates and the flask of brandy passes uninterruptedly from hand to hand. After the feast the tables are placed under the walls and the dancing begins. Old and young dance as much as they can. The children from the whole village, attracted by the unusual sight, peep in excitedly upon the gay scene. Whoever has something on his mind or wishes to make some remarks fitting to the occasion approaches the band, throws the fiddlers some coins and improvises a song to the tune of the dance going on at the moment. About midnight the married women drag the bride, who by now is almost hysterical with weeping and who makes strenuous efforts to defend herself, to the chamber where amid

traditional and frivolous songs they tear from her head the floral wreath and replace it with a matron's bonnet. Thus attired they lead her out of the chamber and hand her over to her waiting husband. Then follows the transportation of the dowry to the place where the couple will settle. Several wagons cannot contain all these chests, pillows and featherbeds. The entertainment continues through the night and not infrequently for another day or



two. Sometimes when some rejected suitors appear on the scene or perhaps a hot-blooded youth made eager for a fight by an excess of brandy, peace is disturbed by violent skirmishing not uncommonly accompanied by bloodshed.

Specifically local in color is the ceremony of driving out the sheep to the mountain pastureland. Repeated year after year from time immemorial, it developed permanent traditional forms connected with various superstitions, practices and prayers.

The shepherds from the vicinity tending the sheep on the same pastureland, gather in one glad awaiting, with their chief shepherd or the "baca," the animals arriving at the meeting place and driven thither by the neighbouring villagers. The dairymaids stand nearby with their cows. The barking of the shepherd's dogs mingles with the bleating of the sheep and lowing of the cows. The farmers with their wives and children gather around to say goodbye to the shepherds and shepherdesses and to take leave of their cattle. There is noise and commotion everywhere. Out of joy, that the time of going up into the mountains has come at last, the shepherds now and then let forth merry shouts, whistle or, in the manner of a drum-major, throw their brass-studded axes called "ciupagi" high into the air.

All await the sign of the "baca" to set out. Finally the "baca" says: "It is time" and with a sprinkler dipped in holy water he sprinkles the sheep around him and prays for blessing and preservation from misfortune. Then he advances to the head of the procession, makes the sign of the cross with his "ciupaga" and lifts it with its glittering edge turned upwards. Whereupon the shepherd-lads play on their flutes, on their fiddles, or on their bag-pipes, jingling the metal rings on their "ciupagi." The others give vent to joyful shouting; the dairymaids urge on their cows, now and then singing a stanza of a merry song. The procession slowly moves off to the mountains amid the clatter of sheeps' and cows' hooves. Of the multitude of sounds and voices the most beautiful is the melody of the hundreds of brass bells on the necks of the sheep and cattle. The "baca" opens the procession with the dogs, then come the sheep watched on the sides by the shepherd-lads, the rear being closed by the cows and the cowherdesses and wagons laden with the necessary dairy and chalet equipment. The procession turns left and right following the winding road. The melancholy voice of the pipes and the melodious jingle of the bells become fainter and fainter.

Music and Dances

The same inborn artistic sense which impels the mountaineers to adorn the products of their hands in such a charming and unpretentious manner is also manifest in their music. The melodies of Podhale and the dance music based on them are one of the most interesting manifestations in the whole of Podhale folk culture and in character, content and form they are entirely different from the folklore of the rest of Poland.

The songs of Podhale plastically reflect everything by which the mountaineer is surrounded in his life: the immense, breath-taking beauty of the realm of the Tatra peaks, the steep rocky walls, the pastures and forests, the ancient glory and greatness of that land, the hard struggle for life, the agricultural occupations and the ceremonies; they express the mountaineer's passions, his loves, his longings and sorrows.

These airs were born out of a sense of freedom. They were caressed by the breeze of the mountain pastures, obtaining their form from the rocky peaks. Devoid of sentimentalism, but characterized by an inflexible, hard sincerity, like that of the mountaineer's nature, they became the best expression of the mountaineer's soul.

The merry songs of Podhale as well as those full of melancholy longing have no stable "pattern." Each village sings them individually, giving vent to its innate fantasy.

The innate sense of humor is manifested in some songs dealing with the ways of love, as e.g. when the jolly girl confesses with sincerity:

"One abandoned me, but still I have nine,
Four in the mountain pastures, five on the Dunajec river."

or when the mountain lad jeers:

"Don't worry, lassie, I shall have thee nevertheless,
When I only shall have cut the rye on the mountain."

The Podhale dance music rings with the joy of life and is a remedy for evil and sorrow. Its rough, sharp-edged form, as if hewn in solid rock, is a perfect work of art. Its fascinating power attracts many composers endowed with creative imagination. From among many names that of Karol Szymanowski, the author of "Harnasie," stands out most distinctly.

The native musical band consists of two violins and a bass-viol. Sometimes a bag-pipe is added, but this instrument is rapidly disappearing.

The music, like the dancing, is wild, passionate, suited for dancers of vehement tempers. In the past there were many of these dances; to-day the "drobny" (small-step) and "zbójnicki" or robbers' dance are still popular. The "drobny" is a dance for boys and girls, symbolic of the struggle of the sexes; at first the girl approaches her partner in an alluring and enticing pose and then gracefully eludes him, running on her toes or knocking one heel against the other. The man wheels around her frantically, all a-tremble, singing to the tune or intoning a new air. The tempo becomes quicker and quicker. Both the players and the dancers are seized with frenzy. Their feet move with such rapidity that the eyes are unable to distinguish their individual movements. From time to time they kick their heels backwards, clapping them with their palms. Finally the male dancer seizes the girl and whirls her around. This is the signal for the next couple to begin its dance.

The "zbójnicki" or robbers' dance starts in a serious mood, the chief marching past a row of young men brandishing their axes, but quickly changes into a series of violent bendings with a simultaneous kicking out of the legs. The rapturous rhythm of the tapping of the moccasined feet is stunning. Everything resounds with the mountaineer's inexhaustible energy and vitality. The outbursts of the mountain gale are reiterated in those wild and violent dances bearing witness to the exuberance and picturesqueness of life in Podhale in days gone by.

Janosik

Janina Krzyzanowska

In bygone days, when the Podhale region was virtually unknown and quite inaccessible, the very existence of the mountaineers depended on the bounty of the soil, a crop failure spelling famine and a lingering death. Highway and mountain robbery remained the only alternatives for those who did not choose to perish. This selection of profession was in part dictated by the Mountaineers' innate courage, their tendency to sudden outbursts of energy, and their love of unrestricted freedom.

The mountain robbers formed a sort of fraternity, similar to our present day masonry in the importance it attached to oaths and various rites, in its possession of its own special language and signs, and in its custom of handing down the coveted membership from father to son. The mountaineers did not consider robbery as a dishonorable profession; quite the contrary, the mountain robbers were an esteemed group of society. The Tatra highwaymen were also extremely pious but theirs was a peculiar type of piety. It consisted in worshipping in churches and in the manner of the Italian banditti, in making votive offerings to their patron saints, in burning candles before the image of the Virgin Mary of Ludzimierz and in devoutly praying for huge booties.

There were degrees of thievery among the Tatra mountaineers. Their code of honor demanded important spoils. No robber would be proud of the theft of a sheep. It had to be at least an ox. The chief booty, however, consisted of money and gold.

When the need arose, this booty supported the native settlement of the robber. In the absence of pressing need, the fortune was secreted in the earth for future emergencies. Up to this time, hopeful shepherds search for these long hidden treasures among the woods and the grottoes. Many a respectable homestead was set up with the aid of a pot of ducats dug up from under the roots of an ancient pine tree—a pot of gold placed there centuries ago by the blessed hand of a robber.

Small wonder that these "cavaliers de bonheur" called "harnasie" became the symbols of manly virtues and the heroes of innumerable legends. It is impossible to decide to what extent they are historical figures and in what measure they represent the product of the rich fantasy of the mountain folk. Be that as it may, these "harnasie" are really impressive. Above all is the young and romantic Janosik, a worthy successor to those mighty predecessors of his, renowned for a strength so potent that it was no unusual feat for them to shatter a mountain or to tear a tree up by its roots. Janosik is reputed to have worked miracles,

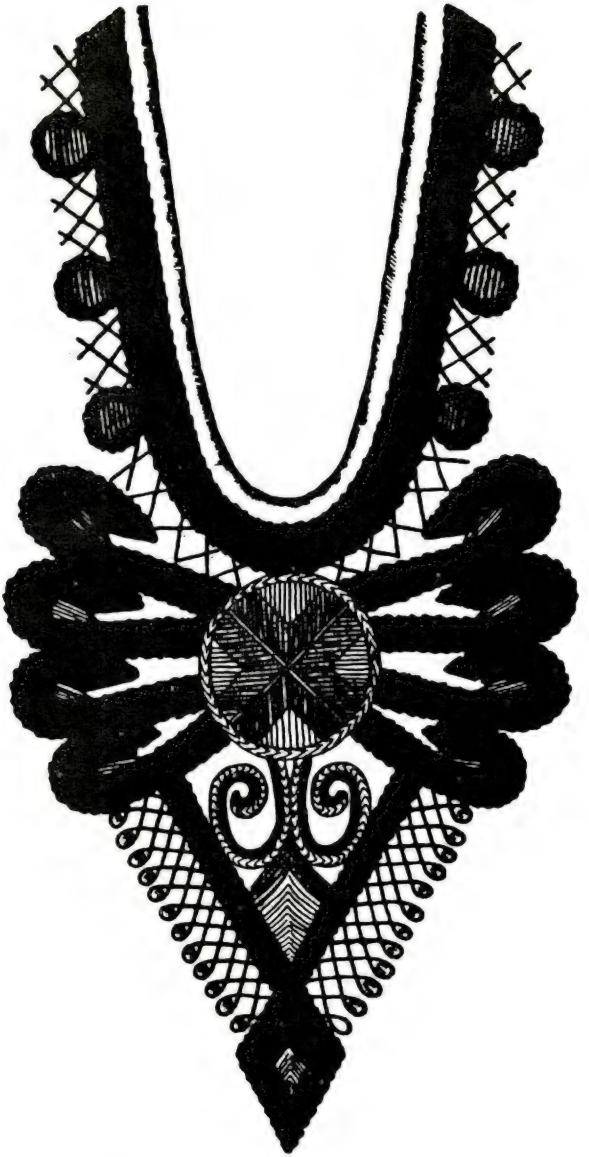
being able for example to fly over mountain peaks and abysses and to make himself invisible. His great physical power, his agility and his untamed, eagle-like beauty have become legendary.

Who he was and when he lived, nobody knows. The historical Janosik is lost in the misty past; and fact, fancy and wishful imagination are jumbled beyond recognition. But he lives in the traditions and legends of the Polish "górals"; he is as real as the mountain tornado and the Guardian Angel. Once upon a time there was a Janosik, a leader of outlaws, a chief of robbers, "a great and good man," a worker of miracles and giant on earth. He was a common hero to both the Polish mountaineers on the north and to the Checho-slovaks on the south. Whenever an outstanding leader appeared among the górals, tradition endowed him with the name and prowess of Janosik. Such a Janosik there was supposed to have been in the days of King Sobieski, and was recreated from "góral" tradition by poets, writers and composers.

This "new" Janosik became a robber partly to achieve fame and partly to put into practice his theory of despoiling the rich in order to give to the poor. Every expedition of his was preceded by lengthy deliberation and by a seeking of inspiration in music and song. Suddenly he would start off like a hurricane and through the dark and ominous interior of the Tatras would lead his companions on to glorious exploits. Success was climaxed by his dancing and jumping over the fire, in which there was none to equal him.

Janosik's fabulous wealth permitted him the luxury of building a golden gallows for himself and enabled him to be generous in making gifts to the people of his settlement. He is even reputed to have come to the aid of one of Poland's Kings, impoverished through wars. It was he, too, who presented the Empress of Austria with a golden hen and twelve golden eggs to reward her for dancing with him in an inn.

This Polish Robin Hood of the Tatra Mountains, lover of adventure and constant rebel against authority, is half historical and half-legendary, not unlike the Robin Hood of Sherwood Forest.



Parzenica embroidered by Jan Pitonia,
tailor of Koscielisk. 1910.

Parzenica. Zakopane 1909.

Ramblin's

Dance Caravan, the theatrical folk dance troup in New York City, has been covering considerable ground lately with theatre engagements, television broadcasts and what not. And the press has been giving them the breaks..... only one fly in their ointment; a shortage of men. So men, if you think you can make the grade, hie yourselves over to Goddard House, 599 First Ave. at 8 P.M. any Monday night and they'll tell you all about it.

The 7th Annual Eastern Cooperative Recreation School will be held on the campus of the State School of Agriculture, Randolph Center, Vt., Aug. 10 to 24, 1947. Complete information: write to Ruth Norris, Eastern Co-op. League, 44 W. 143rd St., New York 30, New York.

Rockford Ill. is one of those places that approach a square dancers idea of paradise .... square dance groups all over the place, even the local paper features a square dance call on the front page every week. They held a march of dimes square dance there last month, and in spite of the worst weather in 10 years, they dug over $1000 out of it. Two square dance bands played for the affair and callers were Larrupin' Lou, Bill Groleau and Doc Newland.

Anne Pittman, one of the editors of that little Texas square dance sheet sent us a nice long letter (why don't you) telling us about the recent Texas Governor's Inaugural Ball. They sure have the right idea in Texas ... it was a square dance! Sets from all over the state in colorful costumes. Mrs. Libby Lee Baker was chairman and guests from the square dance world included Dr. Lloyd Shaw, Herb Greggerson and Ed Durlacher. Ed also writes in to tell us that we will be jealous when we see the costumes: he took some color movies and is hoping that they turn out as good in the film as at the ball. Ed particularly admired some of the new schottisches and Varsouviennes.

Our thanks to Al Berta Rude who sent in a very interesting letter and clippings about various Norwegian Folk Dance groups and their doings.

George Bolin of Western Springs, Ill. likes Rosin the Bow, and says there is square dancing every night of the week in his vicinity. Large number of clubs, too. That Chicago Park District Handbook is the bible of the dancers in that section.

Steve Hopkins, one of Connecticut's more popular callers, says the interest there in square dancing is terrific: at the beginning of the month he already had 21 jobs booked... and the dates are squares only, the only other dances for an evening being one polka and two waltzes. He is thinking of starting a caller's school to get some help. Some of his people were down to the Grange in Wyckoff a few weeks ago, and said nice things about us.... coming from such square-dance saturated territory, that is praise indeed!

Dvora Lapson was guest teacher at the Sunday night group conducted by Dave Hahn in Studio 61 Carnegie Hall (NYC). Miss Lapson taught several Palestinian dances recently brought to this country. Dave's Sat. classes have been discontinued.

The Quadrille Club of Pittsfield, Mass. was voted best in the county at the 2nd Annual Square Dance Jamboree in the Pittsfield Armory. 2nd place went to Sheffield Grange and 3rd to Richmond Grange. Pop Smith was master of ceremonies: other callers were Frank Arthur, Lewis Downing and Lawrence Loy. Judges: Robert Ewing, Charles Murray and Nelson Roberts. An audience of over 1000 watched the contest and square danced later.

Pop Smith is mulling over the idea of a square dance jamboree, perhaps at Falls Village Conn. We'll let you know in plenty of time to make plans if the project jells.

Al Brundage was recently guest caller at Floyd Woodhull's Elmira Old Barn. Big crowd there as always.

I managed to get to the last two Thursday afternoon folk dance presentations at the American Museum of Natural History (NYC). The one was Irish and Scotch dances presented by Jean Watter's Scottish Dancers and McKenna's Irish Dancers. Dances included, Scotch: Highland Fling, Ghillie Callum, Reel O'Tulloch and Sean Trubhas. Irish: Special Jig, Six-Hand Reel, Humors Abandon, Three Hand Reel, Hornpipe and Double Jig. The older dancers were of course good, but the children (10 and younger) while "cute" for a brief appearance, get rather monotonous after a while since apparently each must toddle out individually to satisfy the ego of the proud mammas and poppas that pay the freight at the schools.

A much better show for the folk dance spectator was the appearance of the Radischev Group at the Museum on Feb. 13, with folk dances and music of the Soviet Republics. Led by Alex Karaczun they gave a flashing performance. Dance program:- Ukrainian Republic: Cossack (Zaporoetz) Sword Dance, Kolomeyka and Hrechaniki. Moldavian Republic; Moldavanetz (a harvest dance). Crimean Region; Tararochka, Bride of Fire (Azerbaidjan) and Sailor Dance. Byelo-Russian Republic; Bulba (potato harvest dance for women) and Krizhachok. Russian Republic: Polyanka (Little Meadow, a harvest dance.)

The Starswingers, a square dance club at the York (Pa.) YMCA, is nearly at it's announced goal of 80 members. They put out a little mimeographed monthly bulletin.

Was very amused to see an article in the 'Let's Dance' bulletin of the California Folk Dance Federation, stating among other queer items that Ed Durlacher was Tiny Hill's rival and that the Village Barn is the country's only square dance night club! Wonder whose press agent sent them that plug?

Speaking of square dance night clubs, yours truly calls every Thur. night at Kay Sweeney's Club 415 38th St. Union City, N.J. (9P.M. to 3 A.M.) A half hour of the program is broadcast over WAAT, 11 to 11:30. During January we had Texas Jim Robertson and the Circle B Rangers. Orch for Feb. is Zeb Carver and the Eagle Pass Rangers. They take the tables out on Thursday night and really have square dancing. The Garden State Country Dancers gave an exhibition there the other night. Members showing: Violet and Earl Williams, Bob Williams, Phil Weimar, Olga Johnson, May and Martin Slyboom, Helen LaFarge. Bill Kearns and a bunch of the Interstate Cowboys dropped in to see me the other night, first time I'd seen them since their caller's night.

While I'm on my own activities: the Grange in Wyckoff staged their annual Buckaroo's Ball, and the best-dressed cowboy and girl prizes were won by John Voorhis and Helen Bullock. Recent callers and folk dance leaders visiting there included Mr. and Mrs. Gilinski, David Hahn, Henry Scherer, Jack Bailey, Charley Trojahn, Bob Turner and Ma Heater. I've lost count but I think members of most of the metropolitan folk dance groups have been up one or more nights. Ray Bruyn dropped in at my Waldwick VFW dance last week.

Helen's square dance course proved to be the most popular class at the Adult Ed. School at Paterson Teachers College; they are repeating it at Eastside H.S.

Eben Jenkins writes telling us of the Eb 'n Elies Promenaders, a square dance group of 10 couples that dance for PTA's, and other civic affairs over in Hyattsville, Md.

Did you see the recent photo in most of the picture newspapers showing Greek guerrillas dancing a Hasapiko before raiding an army post?

Ed Durlacher was M.C. at an exposition of folk art for school children at the New York Times Hall on Jan. 19.

Marjorie Hopkins out in Oregon tells us that her father makes his own violins and plays for the old time dances there. He is 81.

Herb Gregerson has run off a new printing of his "Blue Bonnet Calls." First time available in two years.

Leon May, the Michigan caller who does his stuff where they want the old time Mich. calls (Roleos and Lumberjack shows) sent in one of his pet calls. We'll print it right soon.

The St. Paul Festival of Nations will be held this year from Feb. 24 to 27 inclusive. at St. Paul Auditorium. It will be quite an affair. They have 325 committees at work, and expect over 8,000 participants during the 4 days. Ralph Piper of the University of Minnesota is in charge. I'm trying to arrange our schedule so that Helen can get out to cover the job.

Note for the proponents of internationalism: Richard Delahanty, one of those enthusiasts who come all the way from Brooklyn to dance at the Franklin Grange (Wyckoff N.J.) is an Irishman... but he sings in a Russian Choir and dances as a member of the Polish Group!

Heard on one of the radio programs (Polish) of a young couple that gave their bridal money to the YMCA of Poland fund for orphaned children. The bridal money is derived from an old Polish custom. In lieu of presents for the bride, the guests at the wedding reception dance with her past a plate around which she has wreathed her veil and drop a cash contribution therein. The collection may run to several hundred dollars.

Had a couple of nice long letters from Gene Silver out on the El Porvenir Ranch in New Mexico. He was so busy during the dude season (4 hours sleep per night) that he just caught up to reading his Rosin the Bows from July! Favorite folk dances in his section are Heel and Toe Polka, La Raspa, Varsouviana and the Schottische.

The Folk Dance Leaders Council is now meeting the 1st and 3rd Weds. At the McBurney Y, 215 W 23rd St. NYC. Officers at present are Henry Scherer, Pres. Fred Leifer V.P., Sam Marcus Rec. Sec., Rod LaFarge Corr. Sec. Eugene Tso Treas. Information by writing to me or calling Henry at Mu 6 6647 in New York.

Now that I finally receieved it, I'll say that I think it's the best of the current crop..... that Black and White album of square dance records I mean. Too bad though they used both sides of two of the discs for a continuation of the same calls.... a replay of the same side for the 3rd and 4th couples would serve and allow two more calls in the album. The one record without calls really is tops; a nice snappy rendition of The Tennessee Waggoner on one side and Smash the Window on the other. The Smash the Window side I would say is the best number without calls on the market at present. Jonesy, the caller, does a nice clear job.

I understand from various radio station people that the reason no square dances are played on the air over the major networks, is that they are afraid the audience will find the repeated calls monotonous. I dunno, but most places where I call we have a considerable number of spectators who avidly listen to the calls: if fact you can notice quite a few singing them over to themselves after a few rounds. And surely dance calls and patter make less boring listening than "Open the door, Richard", "There's a Chill in the Beer To-night" or "Snap back with Stanback"??????????????

I sure want to thank all you nice people that have been sending in all the subscriptions. This issue represents the completion of our first year of publication as a commercial venture (Volume I was published on a duplicator for my own groups, no attempt being made to secure outside subscribers.) It may interest you to know that this issue mailing covers 48 states and 11 foreign countries: not too discouraging for the first year. (Not that we're making a profit yet: tell your friends to send in their subscriptions... we'll make a bigger and better magazine.)

Don't forget... if you're planning to attend the annual square dance contest at Franklin Grange; come early. There will probably be a capacity crowd.... to be frank, I don't know where they expect to put them all!

This Month's Call

HIGHLAND HOEDOWN

This square dance call is concocted from what remained of one of Ed Durlacher's calls after removing things that Jersey Jumpers objected to (balancing) and substituting what Jerseyites like best (the elbow swing) As it uses a medley of three tunes you'd better check your keys with your musicians before you spring it.

Introduction (Tune: Comin' Through the Rye)

Dos-a-dos your corner lassie, dos-a-dos your own;
Put your arms around that lassie, swing her up and down.

Figure (Tune: Loch Lommond)

(a) Oh, it's forward by the high road and back by the low,
And you do it once again in the gloaming;
(b) Now swing your lassie high as you're comin' through the Rye,
On the bonny, bonny banks of Loch Lommond.
(c) It's forward by the high road and back by the low,
And you do it once again in the gloaming
Now swing your little dautie, and dinna be so naughty,
On the bonny, bonny banks of Loch Lommond.
(d) Now forward by the high road and back by the low,
And do it once again in the gloaming
You swing her like a feather as you're comin' through the heather
On the bonnie, bonnie banks of Loch Lommond.

Break (Tune: The Campbells Are Coming)

(e) Elbow swing your corner girl, around and round and round you whirl
Right hand to your partners all, grand right and left
around the hall,
Swing when you meet and promenade round, right foot up and
your left foot down,
Take her home and give her a spin, next old couple get
ready again.
(Orch. plays one more chorus to finish promenade)

REPEAT FIGURE AND BREAK WITH OTHER THREE COUPLES

Explanation.

(a) First couple, inside hands joined, face second couple. Raise the joined hands in an arch and pass it over the 2nd couple who advance to the center of the ring. Without releasing partners hands, both couples turn to face (the man backs around the lady). Repeat with the 2nd couple making the arch and passing over to place. Repeat entire sequence.

(b) Swing partners (1st and 2nd couples) (c) Repeat a and b with 3rd couple. (d) Repeat a and b with 4th couple.
(e) Everyboby left elbow reel with corners.

And if you want a few extra verses for variety and need Scotch names for the girl you might try blinker, burdie, gimmer, hinny, hizzy, jellet, luckie, pout, swankie and tawpie! (Don't blame me if you get your face slapped.)

DANCE DIRECTORY

SUPPLEMENT

Full Directory Next Month

CALIFORNIA

Sacramento, Calif. YWCA 17th and L Sts. Beginners square and folk dancing Weds. Led by June Schutte. Wagon Reelers Dance Club Thurs.

Ojai, Calif. Art Center. Folk dancing Tues. led by David Young.

Santa Barbara, Calif. Recreation Center. Folk dancing Mon. nights led by David Young.

Ventura, Calif. Jr. High School. Folk dancing every Thur. night led by David Young.

Roscoe, Calif. Fernangeles Playground. 8851 Laurel Canyon Blvd. Square dancing every Tuesday. Caller; Fred Marquardson.

Hollywood, Calif. Poinsetta Playground. 7341 Willoughby Ave. Square dancing every 2nd Wed. Carl Myles, Caller.

Altadena, Calif. Glenrose and Palm Sts. Thomas Edison Square Dance Club. 2nd and 4th Weds.. Bill Mooney, caller.

Hollywood, Calif. 1358 North LaBrea

Hollywood, Calif. 1358 North LaBrea. Ave. Hollywood Folk Dance Center directed by Paul Erfer. Every Fr. night.

Santa Barbara, Calif. Garfield School. Bath and Padre Sts. Folk and square dancing every Wed. night. Winifred Gunther, leader.

Huntington Park, Calif. 1st Methodist Church, Rita and Gage. Square and folk dancing 2nd and 4th Fri. John Wyse, leader.

Glendora, Calif. Pioneer Cafe, 530 E. Alosta Ave. Square and folk dancing every Wed., Sat. and Sun. nights. Bill Mooney calls with Stars of Night Orch.

Los Angeles, Calif. Danish Auditorium, 1359 W. 24th St. Norwegian Folk Dance Group rehearses every Tues. night. Members only. Leif Hetland, director.

North Hollywood, Calif. N. H. Playground, 5301 Tujunga Ave. Square dancing 1st and 3rd Sat. night. Al Bade, caller.

Los Angeles, Calif. Plummer Park, 7377 Santa Monica Blvd. Square dancing 2nd and 4th Sats. Ray Shaw, caller.

Los Angeles, Calif. 1850 Silver Lake Drive. Square dancing 1st and 3rd Sats. Ray Shaw, caller.

Pasadena, Calif. Wash. School Gym, Howard St. Folk dancing for upper grade school girls. Mon. 3:30 P.M. Mrs. T. Hough - Miss Victoria Valadez.

Los Angeles, Calif. 1380 W. 30th St. Irish folk dancing for members and friends of the Ere Four Province Club. Weds. 7:30 to 9 P.M. Sheila Collins.

Whittier, Calif. YMCA, 118 So. Washington Ave. Square and folk dancing. Alt. Sats.

Watsonville, Calif. Evening School Auditorium. Square and folk dancing led by James Fontana. Monday nights, once a month.

Roscoe, Calif. Stonehurst Playground, 9860 Dronfield. Square dancing every Fri. Ralph Maxhimer calls with Scotts Orch.

Los Angeles, Calif. Griffith Playground Gym., Los Feliz and Riverside Drive. Square dancing 4th Sats. Carl Myles, caller.

Westwood, Calif. Emerson Jr. H. S., 1650 Seeby Ave. Westwood Co-op Folk Dancers meet every Thurs. night 8 to 10:30. Esther Liptz, Pres.

Los Angeles, Calif. 228 W. 4th St. Habonim-Labor-Zionist Youth. Every Sunday night. Palestinian dances led by Lee Rappoport.

Hollywood, Calif. High School, 1400 North Myra St. Square and folk dancing every Tues. Co-op leadership.

Tarzana, Calif. City Club House, Reseda-Tarzana Park. J. King Ross calls with Jack Barbour's Orch. Square dancing 1st and 3rd Sats.

Los Angeles, Calif. Playground, 6150 Piedmont Ave. Square dancing 2nd Sat. each month. Carl Myles calls with Paxton & Starkey Orch.

San Diego, Calif. YWCA, 10th and C Sts. Square dancing. Weds. 8 to 10 P.M. led by Miss Fay Thompson.

La Jolla, Calif. War Memorial Bldg. 7776 Eads Ave. Square dancing Weds. 8 to 10 P.M. led by Miss Bobbie Robinson.

COLORADO

Denver, Colo. The Hayloft, 55 So. Alcott St. Square dancing every Tue., Wed., Thur., Fri., and Sat. Joe Lang calls with Hayloft Orch.

Colorado Springs, Colo. Broadmoor Hotel. Square dancing every Fri. night. Bud Udick calls with Tait's Orch.

Hartford, Conn. Unitarian Meeting House, 215 Pearl St. Square and folk dancing every Wed. night. Guest leaders.

Colorado Springs, Colo. Cheyenne Mt. School. Square dancing led by Lloyd Shaw. Beginners 2nd and 4th Mondays. Open to public. Advanced (members and guests only) 1st Tues. with Tait's Orch. Sept. to May.

Denver, Colo. Univ. of Denver. Pioneer Dudes and Dames. Square and folk dancing every Tue., 7 P.M. led by K. L. Smith and Gloria Arfsten. Students only.

Denver, Colo. City Auditorium. Square dancing with Tait's Orch. 1st and 3rd Thurs. in Jan. and Feb., every Thurs. other months.

Denver, Colo. Rob't Steele Community Center 3441 W. 39th Ave. Square and folk dancng every Wed. led by Fay Ferree.

Denver, Colo. Rob't Steele Comm. Center, 3441 W. 39th Ave. Sherwood Folk and Square Dance Club meets 2nd and 4th Sats. Members only.

CONNECTICUT

Cornwall, Conn. Grange Hall. Square dancing. Pop Smith calls with his Old Timers. Alternate Thurs. (Feb. 20 etc.)

Falls Village, Conn. Grange Hall. Square dancing, Pop Smith calls with his Old Timers. Alternate Thurs. (Feb. 12 etc.)

DELAWARE

Wilmington, Del. Du Pont Country Club. Square and folk dancing alternate Fri. nights. Geo. Feldmann and

the Rural Aristocrats. Members.
Wilmington, Del. YMCA, Delaware Ave. Square and folk dancing led by George Feldmann. Every Wed. night.

DISTRICT OF COLUMBIA

Washington, D. C. Mt. Vernon Pl. Meth. Church Hall, 9th and K Sts. N. W. Square dancing every Sat. 8:30 to 9:45 P.M. Ben Barger calls with The Tune Twisters.
Washington, D. C. Workshop Co-op, 2020 Massachusetts Ave. N.W. Folk dancing led by Arthur Corral every Mon. night.

ILLINOIS

Hollywood, Ill. Community House, Wash. & Hollywood Aves. Square folk and old time dances, 4th Sats. Sept. to May Do-si-ditty Club. Geo. and Florence Bolin with Moore's Orch. Members and guests only.
Chicago, Ill. YMCA, 1400 E. 53rd St. Square dancing on alternate Sat. nights. Earl Hyde caller.
Rockford, Ill. Garrison School, Court and John Sts. Square dancing 1st Thurs. each month. Lou Harrington calls with the Red Barn Three.

INDIANA

Lowell, Ind. Grange Hall. Square and old-time dancing alternate Saturday nights. Archie Childress caller.

IOWA

Iowa City, Iowa. U of I, Women's Gym. Square dancing for students every Tue. night led by Helen Poulsen.

KENTUCKY

Louisville, Ky. Neighborhood House, 428 So. 1st St. Alternate Tues. nights.
Ashland, Ky. Ventura Hotel Ballroom, 13th & Winchester. Square folk and old time dances every Thurs. 8 P.M. Leonne Cottle leader.

MAINE

Bangor, Maine. Columbia St. Community House. Bob Brundage teaches squares. Every Thursday night.

MASSACHUSETTS

Dalton, Mass. K of C Hall. Square dancing every Sat. Frank Arthur calls with Beauregard & Carmel Orch.
Springfield, Mass. Alivet Community, Oak St. Square dancing, Sammy Spring calls with his Orch. every Sat. night.
Boston, Mass. YWCA, 140 Clarendon. Square and folk dancing, every Wed. 8:30 to 11 P.M. Ralph Page calls with 'Y' Orch.
South Egremont, Mass. Jug End Barn. Square and old time dancing every Sat. night. John Proper calls with Chuck Stokes' Orch. Guests only.
Sheffield, Mass. Grange Hall. Pop Smith calls with His Old Timers every Saturday night.
Boston, Mass. International Institute, 190 Beacon St. Square and folk dancing led by Letitia Brugnani. Every Mon. Open class 8 to 9 P.M., advanced class 9 to 10 P.M.

MICHIGAN

Detroit, Mich. Detroit Yacht Club. Early American dancing 2nd Thurs. each month. A. T. Hards with Lou Blossom's Orch. Members and guests.
Detroit, Mich. Ingleside Club. Early American dancing 1st and 3rd Sat. A. T. Hards with John Stewarts Orch. Members and guests.
Detroit, Mich. Parkside Recreation. Early American dancing, 2nd and 4th Sats. each month. (Public) A. T. Hards with Rod Belliveau's Orch.

MINNESOTA

Minneapolis, Minn. Pillsbury House, 320 16th Ave. So. Danish folk dancing every Tue. 8:30 P.M. Norwegian folk dancing 1st and 3rd Mons. Scandinavian 2nd Tue. each month. Membership basis, but visitors invited.

NEW HAMPSHIRE

Peterborough, N. H. Town House Square dancing every 2nd Sat. night. Ralph Page caller. Open to public during the winter.

NEW JERSEY

Union City, N. J. Kay Sweeney's Club, 415 - 38th St. Square and folk dancing, cowboy songs, etc. Rod La Farge calls with all-star orch. (the boys from Zeke Manner's Gang and from the Village Barn) Ray Smith, Gigglin' Gabe etc. Every Thur. 9 P.M. to 3 A.M. On the air over WAAT (970K) 11:05 to 11:30.
Paterson, N. J. Adult Education Classes, Eastside High School. Square dance classes for beginners, 7:30 to 8:40 P.M. Every Wed. night Feb. 5 to April 23. (Feb. 12 and April 9 omitted for holidays) Helen LaFarge, instructor.
Totowa, N. J. Fire Hall. Square dancing every Sat. night. Jim Causer and his Orch.
Princeton, N. J. Elementary School. Nassau St. Square and folk dancing every Tue. 8 to 10 P. M. Soft soled shoes required.
Atlantic City, N. J. YMCA. Sq. Dancing. ing every Tue. night. sponsored by the Sagebrushers with Charles Sage calling.
Montclair, N. J. Willow Hall. Willow St. Folk dancing on alternate Tues. Cosmopolitan Club led by Frank Wells.
Newark, N. J. Gertrude Aaronson Hall. 10th St. and Clinton Ave. Temple Folk Dancers led by Frank Kaltman. Every Wed. night.
North Haledon, N. J. Grange Hall. Square dancing, Bill Smith calling with Conines Hilltop Rythym Boys. 2nd and 4th Fri. nights.
Jersey City, N. J. Our Lady of Victories Hall, Ege Ave. Texas Dave calls with the Dusty Canyon Boys. Every Fri. night.
Maple Shade, N. J. Totem Ranch, Highway S41. Square dancing every Friday and Sunday nights. Roger Westcott calls with Sammy Penn and the Buckaroos.
Clifton, N. J. Schweisguth's Grove, Broad St. Square dancing every Fri. night. Jack Bailey caller.
Montclair, N. J. Unity Church, 67 Church St. Square and country dancing with Gene Gowing. Odd Wednesdays. Open to couples and members.
Short Hills, N. J. Raquets Club. Square and country dancing with Gene Gowing. Odd Saturdays. Couples welcomed by contacting Mr. F. I. Smith, Short Hills.
Hackensack, N. J. YMCA. Bob Turner

calls with the Green Valley Boys. One Fri. each month.
Union, N. J. Vet. Memorial Home, Stuyvestant Ave. Square dancing every Sun. 8:30 to 12:30. Chuck Zintel calls with his Wranglers.
Newark, N. J. YWCA, Washington St. Chuck Zintel calls with his Wranglers every Tues. 8:30 to 11. Squares.
Little Ferry, N. J. Topsy Turvy Tavern, Liberty St. Chuck Zintel calls with his Wranglers every Fri. 8:30 to 12:30. Squares.
Bloomfield, N. J. Hill Top Barn, Broad St. Chuck Zintel calls with his Wranglers every Sat. night. Squares.

NEW YORK CITY

New York, N. Y. YMCA, 224 E. 47th St. Folk Dancing every Sat. 8 to 11 P.M. led by David Hahn.
New York, N. Y. Studio 61, Carnegie Hall. Folk dancing led by David Hahn. Every Sun. 6:30 to 9:30 P.M.
New York, N. Y. The Club House, 150 W. 85th St. Folk dancing led by David Hahn. Every Tue. in Jan. except Jan. 7. 8 to 11 P.M.
New York, N. Y. Central YWCA, 610 Lex. Ave. Folk dance every Thur. 7 to 8 P.M. Harry Molbert, instructor.
New York, N. Y. Teachers Union 5th floor, 13 Astor Place. Squares, play-parties and folk dancing every Tue. 8:30 to 11 P.M. Led by Piute Pete.
New York, N. Y. Lennox Hill House, 331 E. 70th St Square and folk dancing 2nd and 4th Sun. nights. Leonard Austin leader.
New York, N. Y. French Folklore Society, 146 W. 56th St. (2nd floor). Folk dancing every Wed. 8:30 to 10 P.M., led by Mme Jeannine Dawson. Members only. (Write to Mme Dawson, 350 Cabrine Blvd. if interested).
New York, N. Y. Christ Methodist Church Auditorium, 60th St. and Park Ave. Square and country dancing. Gene Gowing director. Every Monday 8 P.M. Open to couples.
New York, N. Y. Washington Irving High School. Irving Place and E. 16th St. Folk dancing led by Murray Sherman, every Sat. night. Mrs. William Siller, pianist.

NEW YORK STATE

Warrensburg, N. Y. The Paddock. Square dancing every Sat. night with the Pratt Family Orchestra.
Buffalo, N. Y. Jewish Community Center, 588 Monroe St. Square and folk dancing every Monday 8 to 11 P.M. Frank Lee, leader.
Speculator, N. Y. Village Auditorium. Square dancing every Fri. night. Wm. Abrans caller.
Bronx, N. Y. St. Rita's School, E. 146th St. and College Ave. Gaelic language classes followed by instructions in Irish figure dancing. Every Fri. night.
Sparkill, N. Y. Legion Hall, Route 340. Square dancing every Sat. 9 to 1. Mary Krowley calls with the Sagebrush Troubadors.
Cropseyville, N. Y. White Lily Lodge No. 711. Square dancing every Fri. night. Marty Cole calls with Jansen's Orch.
Warwick, N. Y. Village Hall. Square dancing, Frank Conklin calling. Alternate Sats. (Feb. 15 etc.)
Millerton, N. Y. Grange Hall. Pop Smith calls with His Old Timers every Friday night.
Buffalo, N. Y. 235 Bryant St. International Institute dancers led by Rose Strasser. Folk dancing every Fri. night.
Jewett, N. Y. Timberlane Ski Ranch. Square dancing, Tommy O'Brien calling. Every Wed. and Sat. night.
Elmira Heights, N. Y. The Old Barn. Floyd Woodhull calls with his Old Tyme Masters. Every Sat. night.
Brooklyn, N. Y. Brooklyn Girl's Club, 174 Prospect Place. Piute Pete caller. 1st and 3rd Sundays. Members only.
Syracuse, N. Y. YWCA 339 East Onondaga St. Square dancing every Wed. 9 to 11:30 P.M. Johnny Bakeman calls with the Chore Boys.

OHIO

Toledo, Ohio. YWCA 1018 Jefferson Ave. Square and folk dancing every Tue. night. Mary Hillis leader.

OKLAHOMA

Tulsa, Okla. YWCA, 116 W. 5th St. Square dancing every Thurs. 8:30 to 11:30 P.M. Leonard Lee caller.
Tulsa, Okla. Philbrook Art Museum, 2785 Rockford Road. Square dancing Fri., old time dancing Weds. Everette Wolfe, leader. Members only.

PENNSYLVANIA

Moylan, Pa. The School in Rose Valley, Rose Valley Road. Square and folk dancing alternate Sat. nights, Jan. 11 to May 31. Members only. Bill Hunn, leader.
Swarthmore, Pa. Girl's Gym, Swarthmore College. Square and folk dancing led by Irene Moll. Tues. (members only) 7:15 to 9:30 P.M. Weds. (open to public) 8 to 10 P.M.
Philadelphia, Pa. Friends' Select School Gym. English Country dancing. Morris and Sword dances. Led by John and Ruth Hodgkins. 1st and 3rd Weds. until end of May.
Philadelphia, Pa. Central Y W C A, Square and country dancing, Julia Dwyer Director. Every Monday 8 P.M.
Fredonia, Pa. Recreation Center, College & 1st Sts. Square and round, every Sat. night. Woody Stone calls with Cliff Weatherby and his Jesters.
Lancaster, Pa. Farm Bureau Bldg., 812 N. Queen St. Square and folk dancing. 1st Tue. and last Thur. of each month.
York, Pa. YMCA, Newberry and Philadelphia Sts. Square dancing every Monday 7 P.M. Peter Carter, leader.

RHODE ISLAND

Providence, R. I. YWCA, Jackson St. Square dancing, Seymour Wiley calling. Alternate Fridays (Feb. 14 etc.)
Providence, R. I. Parish House, 1 Benevolent St. Square dancing led by S. Wiley, R. Smith, and W. Towart. Alternate Friday nights. (Feb. 21 etc.)

TENNESSEE

Knoxville, Tenn. YMCA. Square dancing with Clarence Harrill's string band. 2nd Sat. night of each month.

TEXAS

El Paso, Texas. Carpenter's Hall. Point Square Dancers. 1st and 3rd Saturdays.
El Paso, Texas. E. B. Jones School. Smelter Square Dancers. 2nd and 4th Saturdays.
Houston, Texas. Root Playground. Square dance class conducted by Dr. Charles Journell every Wed. 8 P. M.
San Antonio, Texas. USO Club, 326 E. Crockett. Square dancing for service men every Friday night. Helen Gilhert leader.

VIRGINIA

Norfolk, Va. Navy YMCA, 130 Brooke Ave. Square dancing every Tue. 8:30 P.M. with Elsie Rietzinger and the Hay Mow Trio. Service personel only.

WASHINGTON

Pullman, Wash. Women's Gym, State College. Square dancing Wed. and Thur. (1 night for students, 1 for faculty and townspeople.)

WISCONSIN

Milwaukee, Wis. School, 27th St. & Wisconsin Ave. Square dancing every Wed. 8 to 11. Doc Newland calls with Marge Merhoff's Orch.
Milwaukee, Wis. Wisconsin Ave. Social Center. Square dancing for beginners. Every Tue. evening. Open square dancing with Orch. every Wed.
Milwaukee, Wis. Victor Berger Social Center. Square dance class every Fri.
Milwaukee, Wis. Siefert Social Center. Old Time dancing. Monthly, day varies. Orchestra.
Milwaukee, Wis. Forest Home Social Center. Polish Folk Dance Club meets Mondays and Weds.
Milwaukee, Wis. North Pierce St. Social Center. Spanish folk dance club meets Tue., Polish dance club meets Wed.
Mlwaukee, Wis. Vieau Social Center. Mexican folk dance club meets every Tue.
Milwaukee, Wis. Siefert Social Center. Slovak folk dance club meets every Tue. Hungarian and Greek folk dance clubs meet Weds. Croatian folk dance club meets. Thur.
Milwaukee, Wis. Andrew Jackson Social Center. Italian folk dance class. Fridays.
Green Bay, Wis. H. S. Gym. 1415 E. Walnut. Folk and square dancing every Thurs. night. Neil Thayer, John Gardner.

WEST VIRGINIA

Wheeling, W. Va. Oglebay Park. Folk dancing every Monday night, led by the Oglebay Folk Dancers, Harry Lash, Pianist.
Princeton, W. Va. Cook's Hall, Mercer St. Square dancing every Sat. night. Ted Cook calls with The Whispering Strings.

SPECIAL ONE-TIME EVENTS

Feb. 13, 8 P.M. Caller's night sponsored by John Villaini. Myersville Grange Hall, Myersville, N. J.
Bill Smith calls with the Hilltop Rythym Boys at the Boro Hall, Cresskill, N. J. Fri. Feb. 21.
Rod La Farge calls with the Vagabonds Orch.: — Tue. Feb. 11 at the Municipal Bldg., Waldwick, N. J., Fri. Feb. 14 Community House, Wyckoff, N. J. Fri. Feb. 21 Boro Hall, Saddle River, N. J.
Polish play with authentic Tatra Mountaineer dances followed by Polish and American dancing. Sunday, Feb. 16 at Palka's Hall, 40 Third St., Passaic, N. J.
National Cooperative Recreation School. June 22 to July 5th. Mission House College, Plymouth, Wis. Complete information from Ellen Linson, Nat. Cooperatives, 167 W. 12th St. New York 11, N. Y.
Folkways Summer School. Aug. 18th through 30th. American square and English Country Dance course for teachers etc. Directed by Gene Gowing and Ralph Page. Information; write to Folkways, Hotel Bristol, 129 W. 48th St., New York 19, N. Y.
Dick Kraus will be guest caller at the Clubhouse 150 W. 85th St. NYC. Feb. 11, 8 to 12 P.M.
New York, N. Y. American Museum of Natural History, Central Park West and 79th St. Free dance programs. All dates listed are for Thursdays 2 to 3 P.M. Feb. 13: Radischev Dance Group, Soviet songs and dances. Feb. 27: La Meri. Mar. 13: Regional dances of France Jeannine Dawson and French Folklore Society. Mar. 27: Dances of Japan and Korea, Tei Ko Ito. April 10: U.S.A. songs and dances, Dorothea Lawrence, Margot Mayo and Amer. Sq. Dance Group. April 24: Caribbean Backgrounds, Katherine Dunham Dancers. May 8: Rhythms of the Orient, La Meri and Company. Programs for adults only.
Al Brundage calls with the King St. Pioneers: — Feb. 14 Edmond Town Hall, Newtown, Conn. Feb. 15, Greenfield Hill (Conn) Grange Hall. Feb. 22, Pouhquag (N.Y.) Town Hall. March 1, 22 and April 12 at Monroe School. March 28, Dovens Plains School. April 23 and 25 Bethel (Conn.) High School. Sept. 20 Trumbull Grange Hall.
Harry Mills calls with his Orch. — Feb. 22 Commack, N. Y. Fire Dept. Feb. 14, Dix Hills School (N.Y.). Feb. 15, Centereach F. D. April 19, Commack, N. Y. Fire Dept.

Rayburns Ozark Guide Box 111-X Eureka Springs, Arkansas is a 100-page magazine of the Ozarks for folklorists, sportsmen, homeseekers. $1.00 a year or $2.00 for 3 years. Single copy 35c. Classified advertising 5c a word; display $2.00 per inch.
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